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THE ETUDE.

PHILADELPHIA, PA., SEPTEMBER, 1890.

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The management of the journal during the absence of Mr. Presser on his European trip, will be placed in the hands of Charles W. Landon. He has been a regular contributor to THE ETUDE for a number of years. He will have exclusive control of the journal for the months of July, August and September. The regular editors will continue their work in the same manner. The contributors and correspondents will, we hope, continue to send in during the summer months matter for the journal.

Mr. Landon's work will be that which has heretofore been done personally by Mr. Presser, viz., the revising and accepting of manuscripts for the journal.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Trettar, Box 2920, New York City.]

HOME.

The season of Seidl concerts at Brighton Beach will end on September 7th.

WALTER PRITZEL has just been engaged to teach piano in the Chicago Musical College.

NEW HAMPSHIRE held its first M. T. A., in conjunction with the music festival, at Wiers recently.

MR. ALBERT G. THIES, the tenor, is connected with the Summer School of Music at Avon-by-the-Sea.

The Emma Juch Grand English Opera Company will open its season at Denver, Col., on August 18th.

The Pennsylvania State Music Teachers' Association will hold its second annual meeting in next December.

MR. SEIDL will give a series of orchestral concerts at Madison Square Garden as soon as the Brighton Beach season is over.

XAVIER SOHARWENKA, the composer and pianist, has been paying America a visit. He will return in the winter and make an extended tour of the country.

DR. H. H. HAAS, who is a well-known contributor to THE ETUDE, will succeed Dr. Carl Marx as Director of the Musical Department of Wooster University, Ohio.

MME. ALMA ALHAIZA, prima donna of French and Italian opera, will head a company that intends making an extended tour of the United States and Canada next winter.

The season of English opera at the Harlem Opera House will open on October 15th, under Gustav Hinrichs, director. Mr. Hinrichs promises Weber's "Sylvans" for the inaugural.

MR. FRANK VAN DER STUCKEN, the New York conductor and composer, enjoyed quite a triumph at a recent Gurzerich concert in Cologne, where several of his compositions were given.

MR. H. E. KREHBIEL'S "Review of the New York Musical Season of 1889-90" has been published. It includes this year a large number of critical and historical essays on works presented.

The one hundredth night of the Strauss season at Madison Square Garden occurred on August 26th. A new ballet, "The Birth of the Waltz," was added to the programme, and choruses by one hundred and fifty voices contributed the spice of variety to the programme.

MR. JULIUS KLAUSNER, of Milwaukee, has just issued his book entitled "The Septonate and the Centralization of the Tonal System." Although scientific, the work is popular enough to adapt itself to the general public as well.

CHARLES KOELLING, the composer of "La Chasse Infernale" and "La Chasse du Lion," is spending the summer in Germany. He returns in the fall to his home in America. He expects to produce his new opera while abroad.

The fourth season of the New York concerts of the Boston Symphony Orchestra, Arthur Nikisch, conductor, will begin at Chickering Hall on November 11th. The remaining dates are December 9th, January 13th and February 24th.

MR. JOHN TOWERS, who was one of the delegates from England to the Philadelphia meeting of the M. T. N. A. in 1889, has located in Indianapolis as a teacher of vocal culture and lecturer on musical subjects. He is now booking lecture engagements for his fall tour.

MR. OVIDE MUSIN is playing with great success in Belgium. He has organized an excellent company for his next season in America, and will open the same at Tarrytown-on-the-Hudson, under the auspices of the Washington Irving Club, on October 18th. Miss Annie Louise Tanner is again the Company's soprano.

A SYMPHONY ORCHESTRA, of about sixty players, has recently been organized in Providence, R. I., with Mr. Robert Bonner as conductor. Three concerts will be given during the season, with eminent solo talent assisting. Providence has a reputation for the appreciation of what is best in music, and how well these concerts are sustained will go to prove the justice of this estimate.

HUGH A. CLARKE, Mus. Dr., Professor of Music in the University of Pennsylvania, and organist of the Second Presbyterian Church of Philadelphia, has also been engaged as Professor of Theory and Lecturer on Musical Subjects for the Broad Street Conservatory of Music in Philadelphia; and, besides this, it is likely that he will accept the position of Professor of Composition in the new Musical College to be opened this fall in Philadelphia.

FOREIGN.

REMENTI will soon return to London after an absence of twelve years.

SAINT SAENS is engaged in revising Gluck's "Orpheus" from the original.

DR. VON BÜLOW may take the Berlin Philharmonic Orchestra to London next season.

BERNARD STAVENHAGEN has been appointed Court pianist to the Emperor of Germany.

MR. HENSCHL'S next London season of symphony concerts will begin on November 20th.

VOGT, the tenor, will celebrate the 25th anniversary of his debut as singer on November 5th.

A new opera by Johann Strauss, "Knight Pazman," will be performed at the Vienna opera next winter.

MME. TERESA CARRENO is engaged to play at one of the first Berlin Philharmonic concerts next winter.

The tenor Ravelli will sing at the Berlin opera during September. In October he is engaged for Holland.

MR. THOMAS GODDARD, the father of Mme. Arabella Goddard, the pianist, died in London at the age of 98 years.

MRS. PATTI recently organized a benefit concert in Wales in aid of local charities, and realized the sum of \$5000.

GOUNOD is writing a new Mass. He intends setting to music a libretto founded on one of Alfred De Musset's poetical works.

LONDON is to have a season of Italian opera at popular prices. It will open at Covent Garden on October 18th, and will last six weeks.

The anniversary of Liszt's death was commemorated at the Vienna Opera House by a performance of the master's "St. Elizabeth."

SAINT SAENS has presented his art-collection to the city of Dieppe. It has been preserved in a house that will bear the composer's name.

DELILES, the composer of "Sylvia," has just completed a new opera, "Katia," to be performed at the Opéra Comique, Paris, next winter.

The Grinfield Brothers, pianist and violoncellist, intend visiting this country and making a tour of the United States in the winter of 1891-92.

The Berlin Royal Opera will be opened this season with "Lohengrin," to be followed by "Tristan and Isolde," with Therese Mallen as Isolde.

MRS. NORMAN NERUDA, the celebrated violinist, and her husband, Sir Charles Hallé, the Beethoven player, are concertizing in Australia at present.

CONDUCTOR LAMONREUX, of Paris, contemplates making a tour of Belgium and Holland with his orchestra. He will give preference to Wagner compositions.

The tenor Tamagno intends to retire from the operatic stage and devote himself to his garden and butterfly collection, which is said to be one of the finest known.

ROBINSTEIN, who is in excellent health and spirits, has been visiting Oberammergau to hear the "Passion Play." He has just completed a number of new works.

The German composer Robert von Hornstein died at Munich. He was known best from his having set the verses of Shakespeare, Goethe, Beranger, Byron, and others, to music. He was born in 1833.

THE ADVANTAGES AND DISADVANTAGES OF MUSICAL STUDY ABROAD.

BY W. S. D. MATTHEWS.

I HAVE been asked over and over again to express my mind upon the general question of the advisability of American students pursuing a part of their studies abroad—meaning thereby in Europe. I do this just now with right good will, because it is a question not wholly upon one side, having both advantages and disadvantages so evenly balanced as to make it a difficult matter to say which side should have the verdict.

As an American teacher, I have no sympathy with the disposition of many to send pupils to Europe for "completing" their study—in the sense of our keeping here preparatory schools. I do not keep a preparatory school, nor do I like to see any other reputable American do so. Nor would I value the verdict of a foreign conservatory that such and such pupils had been sent there "well prepared." I am not "preparing" pupils; I seek to finish them. In other words, I prepare them to take care of themselves. Why not?

Nor do I recognize superiority in European teachers of pianoforte over those of this country. On the contrary, we have here all sorts of teachers. Among them are some who represent everything that Europe has to give a musician; men of ability and real solidity. In short, artists of a high character. Teachers like Sherwood, Liebling, Faellen, Baermann, Lang, Ferry, Orth, Mason, Parsons, Beck, Eddy, Bowman, Foote, McDowell, do not need European indorsement. They are first-class artists, independent and intelligent. What teaching can do for students, they know as surely and as masterly as any one in Europe. These men are above the usual level of the celebrated teachers into whose classes American teachers can come in Europe. Only Moszkowski, Leschetitzky and Scharwenka are to be mentioned as belonging in the same high class.

I go further, and claim that American teaching is often better than the best foreign. It is more independent, less hampered by tradition and more progressive. In fact Mason's technics is one of the few real advances in piano teaching of the past half quarter century.

It is self-evident that American teaching fits the pupil's state better than foreign. Consider for a moment the conditions under which foreign teaching has to be done. The American student in Germany is shut up to the alternative of taking his lessons in the German language, and through his imperfect knowledge of it, losing half the fine distinctions which the teacher attempts to point out to him; or of taking the lessons in English from a teacher who himself but imperfectly understands it, and who in addition to imperfect mastery of English is also limited in time, having a class of four or six pupils, so that each has only from ten to fifteen minutes for individual attention.

If this be true of the German teachers of the first class, what shall we say of those of the second and third rank, such as occupy chairs in most of the conservatories? They are good musicians, to be sure, but men without originality, tact or inspiring quality. Eminently respectable and praiseworthy, but, oh, how dull! These men are in ruts, and never for an instant do they make allowances for individuality or progress. They kill talent, except in a few cases where it is of such pre-eminent quality as to rise in spite of them.

The musical atmosphere of Germany is in part a myth. In certain centres, such as Leipzig, Berlin, Vienna, and Munich, there is a vast amount of classic music played in the course of a year, and students can obtain access thereto at a minimum of expense. Some of the advantages in this line are of the best possible character; but also many of the programmes are thoroughly conventional, and the readings merely respectable. Nowhere in Germany, for instance, excepting perhaps under Bülow's baton, can such performances be heard as now in Boston under Niekische's baton, or at Brighton under Seidl. The readings of these great artists are strong, fresh and inspiring. Nor can high-class music be heard in Germany at less expense than in some of our own larger

cities. The various quartets and symphony orchestras sell many tickets at merely nominal prices. It is fortunately true that the demand for these tickets far exceeds the supply. But this will right itself in time. In choral music, Chicago offers better advantages than any other place in America, our Apollo Club, under Mr. Tomlins' baton, singing better than any other large society (they have five hundred voices this year), and also at lower prices of admission, a benefit for which our great Auditorium is partly to be thanked.

The so-called musical atmosphere of Europe is practically inaccessible to American students. That is to say, German artists live among themselves. American students have no part in their life until they have already become artists, or have given practical evidences of being in the way to do so. We look at this thing from a mistaken standpoint. We remember Wm. Mason's life at Weimar, many of us having heard from him the interesting incidents relating to it. Others think of Miss Fay's charming accident, "Music Study Abroad." I call this fascinating little work an accident, because it was not expected to become a book. Miss Fay wrote unconsciously for the home folks, wrote with a sincere and childlike enthusiasm, such as few musical writings can show; the larger public looked over her shoulder and learned to see with her eyes. But this musical atmosphere, which Miss Fay breathed in Berlin and Weimar, she in part created herself, and in part entered into by reason of her own social preparation therefore, to a degree wholly exceptional. Educated by her father at Cambridge, along with the children of the poet, Longfellow, she belonged of right to a highly cultivated circle of literary and artistic people.

Then this musical life was that immediately surrounding Liszt. Liszt was a phenomenon in music. He had enormous enthusiasm, magnetism and originality. He drew to himself the best of every country, and such was the inspiring quality of his personality that he excited each one to give out his best. This musical life at Weimar was *sui generis* and without parallel in the history of music. Something like it might be had here if, for example, Theodore Thomas were a brilliant talker and a lover of young musicians. With his knowledge of the best music much might be learned from his conversation. Those who had the good fortune to know Dr. Mason twenty years ago, and were intimate with him, will understand what I mean. A student taken in hand by McDowell or Sherwood and admitted to his confidence would have a musical atmosphere such as few centres in Europe can boast. But no one of our teachers keeps a *salon*. Those who might do so, have too much to do. It is so in Europe. There is indeed a musical atmosphere in Europe made up of American students, who, having come far from home, are dependent upon each other for society and inspiration. They talk over musical works and performances, compare notes, read the criticisms, etc., and in many ways improve each other. But this in turn might just as well be had in America. In music it is, as in religion, that wherever two or three are gathered in the name of art there is an art atmosphere. Many a lady teacher of my acquaintance has an art atmosphere in her town, more sincere, more religious and more formative to the pupils under her care than much of a more pretentious kind in celebrated places. In music, also, the kingdom of Heaven cometh not with observation.

Have you ever thought how it happened that all the great players were educated by comparatively unknown provincial teachers? It is for the reason that genius comes where the conditions are ripe for it, and sunlight and personal care are the main necessities for its development. All these fine players have taken from their unknown teachers an amplitude of personal care and affection which no celebrated teacher could have been paid to give them. The marriages which have taken place feebly express this. Think of Marcella Sembrich and her amiable but fowzy-headed husband, who taught her piano; Essipoff and Leschetitzky; Chopin was a master pianist from the hand of an obscure teacher in Warsaw. When he went to Vienna at the age of nineteen he was as good a player as he ever became. Even

those giants, Tausig, Rubinstein, D'Albert, became pianists mainly through their early training with teachers comparatively unknown; by the sheer momentum of their own original insight and genius for the art.

There was a musical atmosphere in Berlin, I suppose, when Knllak's class had such members as Liebling, Sherwood, Orth and many other Americans, whose names do not at this moment occur to me. But the pre-eminent quality of it appears only when it is looked at later, in the light of the subsequent revelations of the originality of these young men.

There are two objections to the value of music study abroad. The first is the rigid character of it, and the inevitable hampering of the young teacher with the obligation of doing with his pupils exactly as his German masters did by him. I have never known a young musician home from Germany who did not have to outgrow this influence before reaching real usefulness in America. The same difficulty exists with young masters educated in America, as any of us having sons in college can testify, but in the case of study at a celebrated foreign musical centre, there is the added halo of distance and indistinctness. The second objection is the length of time occupied. I think the same attainments occupy half as long again to reach in Europe as in America.

There are two other considerations, however, strongly in favor of foreign study. The first is the probability of continuance. All who have undertaken to deal with students in this country know how extremely difficult it is to keep them at study without their losing much time in an ill-judged effort to earn money. When a student goes to Germany, the point is conceded. The parental coffer is opened for one, two or three years upon a rational estimate of the amount needed, including expenditures for concerts and all the rest. Here it is not so. An advanced student has an opportunity to earn something by giving lessons, and immediately he cuts off half his time of practicing, reduces the lessons to one a week, and hampers his progress to such a degree that it is little less than a miracle if he accomplishes anything. So also in attending concerts. A parent measures up to your price for lessons without hesitation, but when he is asked to add to this sum a certain allowance for concerts, his soul rebels. Upon this ground, solely, I have often advised pupils to go abroad.

Another reason for going abroad is the reduction of self-conceit. The cure is not permanent, but while a student is upon European soil self-conceit is very materially mitigated, and in some cases cured forever.

I remember that I asked Dr. Mason his opinion of this question some years ago. In 1860 he told me a good deal of his experiences at Weimar. After I had heard it all in the reverential spirit due to the names of Liszt and Mason (especially as I had always been a disciple of Dr. Lowell Mason), I asked: "Well, did it pay?" His answer was conclusive. "No!" he said, "it did not. Liszt, although full of inspiration, was the most unsystematic of men. He was no teacher at all. One could learn much there, but nothing systematically or in convenient form for after use." Some years later, when speaking of young students going abroad, he said that the main use of it was "for them to discover that it was of very little use." He also recommends it for taking conceit out of them.

In the case of virtuosi, it is different. I suppose that if Clarence Eddy had studied with Dudley Buck five years as he did with Hanpt, very likely he would have become about as good an organist as he is now. But he learned from Haupt all that an old virtuoso could teach a young one, together with whatever added years had taught the older man as likely to increase the possibilities of a talented student. Virtuosi must eventually find the company and assistance of the great masters in their own line. This is in the necessities of the affair.

And in conclusion, I would recommend to every young American going abroad the reflection that, however interesting it may be to him and however profitable, he is not going to learn anything there which he could not learn just as surely and exactly, and generally more quickly, in America; provided only that he would enter and continue his studies here with the same abandon.

Europe can do nothing in musical pedagogy which America cannot do just as well. The star of art shines no more brightly there than here. The majority of people in all lands care but little for art. Only a few are chosen in any country. America is crude and new, but our progress is wonderful. And in the art of teaching, in readiness to adopt new ideas, we have an advantage. But after all, the great point is the language and the psychic compatibility of compatriots. These two elements are strong upon the side of home study.

MUSIC STUDY IN AMERICA VS. GERMANY.

THE day is long since past when it was necessary for the American piano student to go abroad to study.

America is progressive, inventive, and quick to utilize discoveries. Germany is conservative, and before making practical use of a discovery insists upon analyzing it in minutest detail. Electricity affords an apt illustration of this idiosyncrasy. American energy was reaping substantial benefits from the employment of this subtle element, while Germans were still pondering over the question, "What is electricity?"

The principles of teaching established at Stuttgart, Leipzig, and by other conservatories of Germany, forty or fifty years ago, are still being taught by those who yearly graduated from these institutions.

While it is true that Germany can boast of more good musicians than America, it is due, not to the superior quality of instruction to be obtained there, but to the law of heredity, which causes a talent to be transmitted from generation to generation, evolving, at last, a person possessing superior gifts. Another reason is that the German music student studies longer and goes further and deeper into our art, than does the American pupil.

All America needs is time, to equal Germany in this regard, as she already does in many others, and indeed, it is in numbers only that we are now excelled, as we can with pride point to a group of American musicians not to be surpassed in any other country of the globe.

As a proof of the superiority of American methods of instruction, the large number of pupils known to the writer who have returned from studies abroad to continue with American teachers, find that they obtain more artistic results under home instruction than under any received elsewhere. They discover that this is not only true as regards analysis and tone-coloring, but that our methods of teaching the mechanics of the art are far in advance of the hackneyed systems used abroad. An instance of this is found in the fact that the most advanced American musicians realize the necessity of individually developing the muscles of the hand and arm, not alone the flexors, which the Germans persist in over-developing, but also the interossei, supinators, pronators, and especially the extensors, that the heaviness of the naturally strong flexors may be counteracted.

While the musical-atmosphere of Germany may be conducive to broadening the student's ideas, this will not serve in lieu of comprehensive analytic instruction, such as is being given at present by our most advanced teachers.

The time has certainly come when the American student may rest content with the opportunities afforded by his native land, secure in the knowledge that the best instruction that the world affords is his.

H. A. KELSE, JR.

WHAT SHALL WE PLAY ?

PART II.

BY EDWARD BAXTER PERRY.

In answer to this query, I would advance, as my second proposition, that we should play what we like.

Of course, in stating this as an axiom, I presuppose a certain right to an opinion or preference, on the part of those making the choice, based upon at least an average amount of natural esthetic taste, supplemented by a fair degree of education and culture in this special line. But even where these conditions are lacking, I should still defend my maxim, and advocate strict adherence to it.

I wish to emphasize, however, that my remarks refer to what *we play*; by no means to what *we study*. In our own practice, we cannot cover too wide a range of moods, schools, and composers. It is the only way to grow, to become broad, comprehensive, universal, in our taste and treatment. But a genuine devotion to a composition must precede any public presentation of it if we look for success.

There is an old saying, "A live yeoman is better than a dead hero;" and it applies here. The most cheap and flippant waltz, if given with spirit and hearty enjoyment, bringing the rhythmic element, if nothing more, into strong prominence, has more real artistic character, is more tolerable, than an indifferent, unintelligible, sleepy presentation of the mutilated corpse of a noble classic.

If you do not enjoy a composition, one of two things must necessarily be true. Either there is nothing in it to enjoy—in that case it should never be played by any one—or you do not understand it, in which event be very sure that your audience will not. Others will always feel and share your indifference and generally multiply it tenfold. By understanding a composition I do not mean merely the intellectual grasp of its form and general character, but the ability to sympathize with and fully enter into its spirit, so as to impress it upon the listener.

An eminent master, who was authority in both, once said carelessly to a group of students, including the writer: "My dear young friends, never kiss a woman or play a composer whom you do not love. Believe me, there will be no more warmth in the one than in the other, and you will wrong them both."

Nearly all, even among the great-artists those possessing most breadth and versatility, are subject to certain definite limitations of this kind, which it is never wise for them to transgress. There will always be one or more of the recognized masters of composition in whose works they do not glory; one or more of the legitimate phases of musical thought and mood in which they cannot subjectively participate. It is generally admitted, for instance, even among the most devoted admirers of that veteran lady-pianist, Madame Schumann, that she cannot play Chopin, and when works by that master are announced for her performance, it is mildly whispered in Frankfurt that she has made "an unfortunate choice." Thus von Bülow cannot play a pure lyric, even tolerably, though he excels in most lines of work and commands, in addition, one which is wholly beyond the reach of most players, and, some claim, even beyond the range of instrumental rendition altogether: I refer to the arch, the whimsical, what may be denominated the humorous in music. D'Albert, in spite of his tremendous power, breadth and speed, is, strange to say, so unsatisfactory as to be almost impotent in climatic effects; and De Pachmann, though he has the most exquisite appreciation and control of the lyric of Chopin, of the daintier, more tender and graceful of his compositions, fails of the passion and dramatic power for the larger works, and thus is falsely designated the greatest Chopin player of the age.

The writer never heard but two pianists, Liszt and Rubinstein, who did not show very distinctly such restrictions in some direction. Many excellent concert performers are confined to two or three styles which they play exceptionally well, while they are painfully weak in all others. A large proportion of amateurs have only one vein of composition which they are willing to recognize as music at all, most frequently the melodious and lyric; though some reserve their approbation exclusively for the brilliant, and others again like only the mournful and pathetic.

It is of course advisable in study to cover as broad a field of composition as possible, striving so far as may be to cultivate appreciation of, and taste for, even those forms of musical sentiment and expression most foreign to one's natural temperament. The careful and repeated objective rendition of a given class of compositions, which seemed at first totally at variance with our nature and habits of mood, will often, though gradually, develop a real fondness and sympathy for it, till at last it becomes

second nature, a new but thoroughly assimilated element in our spiritual life, an added resource in our art-work. This is, in fact, the only direct method of extending our emotional gamut, so to speak; but just as there will always be some good, legitimate musical tones too low for the soprano, and others too high for the contralto, no matter how well trained, so there must always remain, for all but the few phenomenally versatile natures, certain heights or depths in art-perception, certain emotional points of view on the extreme opposite side of the circle from their normal positions, which they can never reach, and which, therefore, they should never attempt to elucidate for others.

The intelligent tenor, though staidy for "high C," and even when able sometimes to take it fairly well in private, with all conditions favorable, avoids in public songs which demand it, and confines himself to the register within which he can count upon his voice. So the player, though striving in his self-culture for breadth and universality, should restrict himself rigidly in public to compositions which he can thoroughly feel, as well as comprehend and execute.

I am well aware that I have here sounded the signal for the old controversy between the objective and subjective schools of interpretation, but an exhaustive discussion of their respective merits seems to me about as useful and about as rational as that engaged in by the two knights in the fable, concerning the metal of which a certain shield was composed, which was in reality gold upon one side and silver on the other. They approached it from opposite directions, of course could not agree as to its material, and proceeded, man-like, to settle the dispute and find out the truth by splitting each other's heads. In the present case neither side is worth fighting about, for neither the one nor the other alone is of any great value for art purposes; but a fusion of about equal parts of both is the true requisite, the priceless compound. Subjectivity alone is erratic, capricious, unreliable, often unartistic, a will-o'-the-wisp, that leads as often wrong as right. Objectivity alone is cold, stiff, formal. It is to read art what a perfect wax figure, automatically worked by springs and levers, is to a warm, breathing, sentient human form; wonderful, faultless, it may be, but not lovable. The two qualities must be equally united, and the result will be always true and beautiful.

When a great actor studies a new part it is first objectively, to find out exactly what the character is that he is to impersonate; but when he steps upon the stage, he does not merely imitate mechanically the probable actions and gestures of his character in given situations; nor, on the other hand, does he make the part mirror his own chance mood of the evening; but throws himself subjectively into it, lives for the time the emotions he is portraying, is for the time Hamlet, or Lear, or Richard Third, according to his definite objective conception of their respective characters. The musician, like the actor, must be able to put on a mood at will, like a cloak; not merely to hold it out on a stick for inspection, but actually to wear it for the time, as if it were his own preferred and chosen garment, and warm it from within by his own life-glow. The trying on and fitting, however, should be done in private. He must accustom himself to the new apparel, so as to feel easy and natural in it before subjecting it and himself to observation and criticism. The first appearance of a Nineteenth century gentleman in a Roman toga, if public, would be likely to make both gentleman and toga ridiculous, besides being very uncomfortable. And if, after long practice and strenuous effort, a man finds a Roman toga or a coat-of mail positively unsuited to his form and carriage, let him spare the public the spectacle of beholding him in them, and confine himself to such apparel as he can wear with grace and dignity.

In justice, then, to our audience and our composer, we should play only what we thoroughly know and like, but practice and strive to like as many good things as possible.

EDWARD BAXTER PERRY.

VACANCY for a Vocal and Piano Teacher. Address THE ETUDE Office.

MUSICAL THINKING AND DOING.

BY HERVE D. WILKINS.

(Continued from August issue.)

Music is not made simply of tones only, they must be measured; and we must learn to think rhythms as well as melodies. The system of beating time in singing and of counting in piano playing is well known and has borne the test of time, but there are many other things about rhythm besides beating time and counting; many pupils are lacking in the sense of time, and it often requires great skill and patience on the part of the teacher to develop the powers of the pupil in this regard. The ancient studies of Mason and others are admirably calculated to teach equality of vibrations.

The features of rhythm which seem to demand more thorough attention on the part of educators are connected with what may be termed expressive rhythms. Pieces which demand a resolute delivery are often lacking in that quality, and few persons are able to maintain such passages a rhythm which shall impress by its power and perfection, without undue readiness and without hurrying. The cultivation of an energetic rhythm is of great importance in developing breadth of style, and there are many pieces which require that varied shading must also be introduced without changing the pace, and teachers all know how difficult it often is for a pupil to learn to play diminuendo without dragging and crescendo without hurrying. The vocal and instrumental pieces of Mendelssohn are among the most important examples of music where varying shades of power must be continually employed without disturbing the rhythm of the piece.

Then there is the *grazioso*, how to keep time without making any show of doing so, to bring the melody to the fore so that tone predominates over rhythm. That is also a question of moment, demanding continual ingenuity and study in the teaching of musicians.

Then there is the *ritendo*; few musicians comparatively keep time when they encounter this direction. The time, as all know, ought to be kept strictly, but at a slower pace; but I think all musicians will agree with me that the *ritendo* is more often made into a *ritardando* or an *ad libitum* than into the sudden change of tempo indicated by *ritendo*. Composers, too, are often lax in marking their music, using the abbreviation *rit*, which may mean either *ritardando* or *ritendo*, thus leaving the performer in doubt which is meant. This abbreviation ought, for this reason, to be discarded entirely.

Probably there is no point connected with keeping time in which there is more error in theory and more laxity in practice than in rendering the final notes of phrases and pieces. It was even maintained by an essayist at the National meeting at Indianapolis that the abbreviation *ten* over a note had no meaning anyway, as each note must be held for its full value in every case. It used to be taught in the old instruction books, and it may be taught in the new ones, that the tone must cease at a rest. But it ought to be maintained and enforced by all teachers that the final note of phrases, all isolated notes and chords, and also all notes before a breath mark, do not cease on the rest which follows, but on their final pulse, and this leads us to remark that the time signature does not always indicate the real rhythm. The adagio of Beethoven's sonatas in C minor op. 10 and op. 18, are marked $\frac{1}{2}$, but the real rhythm is $\frac{3}{4}$, and the adagio of the sonata in C op. 2, is marked $\frac{1}{2}$, while the actual rhythm is $\frac{3}{4}$. Again many rapid movements are marked $\frac{3}{4}$ when the actual rhythm is $\frac{2}{4}$. Scherzos are marked $\frac{3}{4}$ when the real rhythm is $\frac{1}{2}$. It is for the teacher to perceive these facts, and to instruct his pupil in regard to the proper delivery of the final notes on the basis of the real rhythm of the piece. A great abuse in musical performance is connected with the final chords of pieces. So great an artist as DePachmann often strikes a lot of chords at random, and extempore for a conclusion. Sometimes two or three staccato chords at the end of a piece, such as the three final chords to Schumann's Novelette in F, the two at the end of the polkas and mazurkas by Wollenhant and, generally, most endings are a study by themselves, affording endless opportunity to the teacher, and to instruct his pupil in regard to the proper delivery of the final notes on the basis of the real rhythm of the piece. A great abuse in musical performance is connected with the final chords of pieces. So great an artist as DePachmann often strikes a lot of chords at random, and extempore for a conclusion. Sometimes two or three staccato chords at the end of a piece, such as the three final chords to Schumann's Novelette in F, the two at the end of the polkas and mazurkas by Wollenhant and, generally, most endings are a study by themselves, affording endless opportunity to the teacher, and to instruct his pupil in regard to the proper delivery of the final notes on the basis of the real rhythm of the piece. A great abuse in musical performance is connected with the final chords of pieces. So great an artist as DePachmann often strikes a lot of chords at random, and extempore for a conclusion. Sometimes two or three staccato chords at the end of a piece, such as the three final chords to Schumann's Novelette in F, the two at the end of the polkas and mazurkas by Wollenhant and, generally, most endings are a study by themselves, affording endless opportunity to the teacher, and to instruct his pupil in regard to the proper delivery of the final notes on the basis of the real rhythm of the piece.

One of the most important fields of study for the performing musician is that which deals with the origin, the nature and the effects of resonance. It is only by a thorough knowledge of this branch of music that one can learn how to effect the best effect without undue effort; how to produce a forte or a fortissimo which shall not be noisy, and a piano or pianissimo which shall not be weak. It is therefore instructive to consider how essential the resonant parts of instruments are in the mechanical production of tone. The vibrating wire

makes but a feeble sound by itself, but when attached to the sounding-board, as in the piano or violin, melodious and carrying qualities are developed. The vibrating parts of wind instruments, such as the clarinet and oboe, depend upon resonant tubes or pipes for the adequate reinforcement of their vibrations, and the action of the human voice is quite similar to these instruments, since it has both vibrating and resonant parts. Generally speaking, both in singing and playing, vibrations may be said to be produced by muscular strength and resonance by mental skill. To say that a performer has strength or force is not always praise, for force is often exercised untidily and directed wrongly, and we all know that when force is unduly exerted, either in singing or playing, resonance is weakened. But to say that a performer has power means, in most cases, that the muscular action is dominated by the mental, that strength is economized on the one hand and power developed on the other, by right thinking and right doing. The secret of endurance and of successful effort lies in the direction of learning how to produce the maximum of effect with the minimum of effort through a correct comprehension of the nature of resonance, and a study of the correct method of developing it in tone production.

Another interesting study in connection with musical performance is the study of concentration. The highest musical effects are produced only when all the faculties of mind, body and spirit are enlisted. The Italians have a fine word to express this exalted manner of musical effort. When a performer has a spontaneous, free and joyful delivery of the song that he has created. And such is the emotional nature of musical effect, that often the technical faults and natural defects of utterance are overlooked, and an audience will be "carried away" by a performer who may have limitations from a scientific point of view, but who has nevertheless musical genius and magnetic power.

Musical performers suffer universally from what they call nervousness. This is nothing more or less than undue self-consciousness, and can in no way be cured so well as by objective study. The musical performer should study so thoroughly to concentrate his thoughts upon his work that when the critical moment arrives he can forget himself and his audience and fix his mind solely upon the music he is to make. I will go so far as to say that he should even forget how he does it, and that his performance should be in so far resemble pure musical thinking that it is perfectly spontaneous and devoid of effort. To do this requires every day study; one should read much music without performing it, traversing mentally all the operations involved. Mr. C. B. Cady, of Chicago, once told me of a pupil who learned her pieces entirely and committed them to memory in this way. She would produce them on the piano for the first time at her lessons. All artists know the value of this sort of study and are in the habit of thinking over their pieces either in memory or from the printed page without uttering the tones aloud. One also learns in this way to "think ahead," to anticipate what is coming the next moment while doing the work of this.

I would like to say a word in conclusion about the singing mind. We are accustomed to regard and speak of vocal and instrumental music as different; at the same time we notice that certain performers and certain composers have the art of making everything melodious. It is an acknowledged merit of the music of Beethoven, for example, that all the passages are developed out of the themes; there is no padding, there is nothing lacking and there is nothing superfluous in the expression of his thoughts. We notice in the utterances of some singers and players, that all the notes and passages are well as the slower melodies have a singing effect, and on the other hand we find singers and players whose utterances, through the lack of this quality, fail to interest us. The sounds are there but there is no melody in them, or at least none as much as they might be.

All musical utterances, whether vocal or instrumental, ought to be the expression of useful feeling. The mind ought to sing as well as the voice or fingers, and every florid passage ought not only to be first practiced slowly, it is prescribed in all methods, but it ought to be practiced as *slow melody*, the mind as well as the voice or fingers singing every note. This practice develops that intensity of expression so much admired in the performances of artists; it cultivates that strength which is not merely muscular, but something more and higher, the proper coordination of the right thought with the right feeling and the right effort; it enables the performer to forget himself and to get a deeper insight into the meaning of a composition, and it makes him better able to estimate and appreciate the work of others. He will learn to sing mentally what he is hearing sung or played by another, and to find the true way to enjoy the hearing of music. The true musician loves music, he loves to hear it as well as to make it.

All the arts flow from the same source; it is the idea embodied in a work of art, and not the mode of enunciation, that determines its rank in the scale of beauty. —Frans Liszt.

THE INFLUENCE OF SCHOOL MUSIC ON PIANO PUPILS.

It is often a matter of surprise to me that teachers of the piano take so little interest in vocal music, and I have wondered sometimes whether we musicians are not just a little inclined to be wrapped up each in his own little world, forgetting that there is anything deserving of attention beyond the limits which bound our individual work.

I am willing to acknowledge that the followers of vocal art are quite as narrow in this particular as are instrumentalists. In a general way we all acknowledge that the ideal life is an unselfish one, but when it comes to business it seems the way of the world to think that the ways and means which bring success to self are those which are most desirable for us to adopt.

So in considering the subject before us I shall ask you to look at the matter from a purely selfish standpoint, and I shall try to show that the piano teachers of the country should use every means in their power to secure the introduction of good music into the public schools, not only for the benefit of the children who attend these schools, but because by this means they may more easily secure the results for which they aim, and thus add to their own reputations, and establish a nursery from which their classes will draw new material of the most desirable kind.

Music, of all the arts, is the most evanescent. It is a thing impossible to perpetuate, except through living artists. The works of the great masters of painting speak for themselves; no living artist-hand is necessary to interpret their beauties; even the most ignorant in art may stand in their presence and be touched with the heavenly flame which inspired their creation.

So too with poetry and architecture. So long as the printing press exists and magnificent columns stand, the soul of the artist who beautified the divine words, and of him who conceived the grand cathedral may speak directly to all who come under the magnetic influence.

Not so with the mighty master of music; the language which he spoke is hidden under hieroglyphics which reveal nothing of the emotions which stirred his soul and found voice in strains of wondrous beauty. Hidden deeper than priceless gems, bound up in a silence more profound than death, the voice of the master's soul must remain until another soul is developed who can interpret to the world this message, this strain of melody divine.

The poet, the sculptor, the painter may die, but their works live to speak to all, in a language clear and strong, the thoughts which gave them birth; but when the musician is dead his song dies with him, until some other artist brings it to life again through the magic of voice or touch.

So the youth of our land may read for themselves the words of the great writers of all times, they may study the works of the great masters of painting and architecture in the very form which fell from the master's hand, but before they can feel the emotion which gave birth to a great musical composition they must hear the masterpiece as interpreted by one who has the technical training and skill necessary to its performance, and whose soul also is in sympathy with its composer.

Music is the youngest of the arts, and is still in an early stage of development. Doubtless the time may come, when one who can play or sing a composition of a master will be able to interpret definitely the emotions which brought forth the music, but now, although music speaks more directly to the heart than any other art, its language is indefinite and liable to a new perversion from every individual who speaks it. That it is a language capable of bringing joy to the sorrowing, peace, comfort and gladness to all, none deny, and we who have chosen the high calling of interpreters of this divine language, should leave no means untried for the education of all toward a more perfect understanding of its meaning.

Every great work for a race of people must begin with the children, and nowhere can the children be reached so generally as in the public schools. In the public schools today may be found all the great artists of to-morrow, in the

public schools of to-day are the audiences of to-morrow, and the development of the art of music depends upon what we to-day do for our artists and audiences of to-morrow.

The teacher of the piano may say, "If the spirit of the artist exists in an individual it will find a means of cultivation, no matter how adverse are the circumstances, and music as taught in the public schools can be only a superficial kind, which can be of no value in a thoroughly musical education." Even if the first objection were true, there can be only good results from making the earlier attainments of the youthful artist easier to acquire, and I am personally of the opinion that a knowledge of music could be gained in childhood in connection with the regular work of the school. We should have broader musicians than we average to-day as a class, and that would mean a larger number of great artists.

As to the superficial character of the music taught in the public schools, this fault is certainly not a necessary one, and if it is a general one, who is to blame if not the musicians themselves.

Piano teachers are more numerous than any other class of music teachers. Every small town has its piano teacher, and in large towns they outnumber the vocal teachers ten to one. Now if all piano teachers would interest themselves in the music in the public schools, what would be the result?

First, no town would be without music in its schools. If the music were properly taught, an interest would be created which would soon arouse every parent to give his children all the musical advantages the town afforded. The objection may be raised that if children were taught music in school free of expense, they would not be so anxious for private lessons for which they must pay tuition. But all who have seen the results of a few years of good music in school will be able to show the fallacy of such a narrow objection. The greater the enthusiasm over school music the greater the number of pupils who wish to continue the study of the art they learn to love so well. Then think of the time saved the piano teacher in the elementary lessons; no weary plodding over the letters on the staff, no mechanical drudgery to teach the notes and rests, no laborious counting to give the rhythmic feeling, no devices to teach the signs and symbols, and best of all no teasing from the pupils for the "Annie Rooney" style of music, for by proper teaching in school the natural taste of the child is developed, and he knows good music when he hears it, and cannot be induced to waste his time with trash.

The cultivating of a child's taste is a matter of great importance; far greater than many of us realize. Bad taste is not a natural endowment; it is the result of wrong education. The child who hears frivolous, trashy music constantly applauded by his elders, naturally concludes that what his superiors call good must be good, and thus poor taste is cultivated in him; but in the same way, exactly opposite results are obtained. Let a child hear good music, and when poor music reaches his ear, let him hear it condemned as it deserves and he acquires good taste without any effort on his part.

Can any piano teacher inform me of a greater good to his profession than to find his pupils already possessed of good musical taste?

I see I have not confined myself entirely to the selfish side of the question, as I promised to do when I began, but I think that it will not be difficult for any piano teacher to deduce the conclusions which I promised to make for him from what I have already said.

And if any one is inclined to doubt that good music in the public schools means money in the pocket of the piano teacher, I can bring him positive proof of the fact, from personal experience of my own, and I have many friends among piano teachers who have made the same experiment with similar results.

So let me plead with you, piano teachers of our country, whose influence is so far reaching, because you are so many, do all you can for music in the schools about you; see to it that competent teachers are secured, make your work in the matter vigorous and thorough, and follow it with personal attention, that every child in the public

schools may be taught music, and that his instruction be the best which can possibly be secured.

I promise you a return of one hundredfold from all the good seed you sow in this field.

J. E. CRANE.

MUSIC FOR THE MASSES.

"The great desideratum is, that the vast human family should become more musical. Whatever means will do this, or aid in doing it, should be utilized."—Wm. Brewster.

That is the only reasonable standpoint. Do we wish the vast human family to become more musical? Or, are we content that it shall remain the privilege of the favored few? Whether it shall be a matter of inclination, or a question not merely of dollars and cents, but of hundreds of dollars? Whether music shall be considered a necessary training, or merely an accomplishment, attained by those less favored by nature than by circumstances, while those to whom it is denied are often its most ardent worshippers.

Of the long procession of children who will march into the public schools at their next opening, to the strains of inspiring music, it will not be the child of wealth, the pampered pride of the household, the dainty darling of the doting parent, who will be impressed, so much as the "common lot," the neglected waifs brought in from obscure city streets and country lanes, who will gaze with awe and wonder, and tread with hushed and reverent mien before the unseen spirit that stirs their souls.

It is these waifs that song should reach. It is from these, who are nearest to nature, in their awe and simplicity, of whom the priests and apostles of music are to be elected and sent forth. "Whatever means will do this, or aid in doing it, should be utilized."

Our educators and school boards honestly think they are using the best means for the symmetrical growth and highest development of the children placed under their care. Parent, trustee and teacher unite in their efforts to mould them into refined, good and intelligent citizens; yet they are continually pained by failure.

Says Edward Baxter Perry, "The faithful protracted study of music, or other branch of art, even though it never results in financial profit or professional success, will develop faculties and tendencies of more advantage to the student, and to all who may come in contact with him in private life, than any amount of algebra or any number of Greek roots."

This protracted study of art is the privilege of the few; but an elementary musical training in our public schools would often lead on to its higher pursuit, besides arousing those finer faculties which tend more directly to develop character in its incipient stage. The educators of youth have a twofold task to perform. They train the mind and form the character. The germ of character lies enfolded in the emotional nature and the will. It is influenced, bent, moulded in its earliest years; later, the reasoning faculty becomes active; and when the judgment slowly mounts her throne, we have the well-rounded, evenly developed, symmetrical man or woman.

It seems strange to have to urge the claims of music as an educational factor, when our most advanced educators fall into line in all other studies save that of sight-singing, and having it taught as an essential element of education. We would send music to every home in the land, as a messenger of love, peace, and good will to man, through the agency of the little child. Some brightness will linger in the gloomiest home where a child carols its innocent song.

Teach the child to sing in its earliest years, in the public school, in the home, and in church, and as we become a more musical people, we will certainly become better and happier, for music is the

Art Divine!
Heaven's own appointed messenger!
Souther of sorrow, sweetener,
Inspire, sharer of our bliss!
Companion of our loneliness!
What were the world, of thee bereft?
Or what its loss, if thou art left?

Mrs. W. J. HAMLETT.

THE VALUE OF PUPILS' MUSICALES IN CULTIVATING CONFIDENCE.

SOME time ago, I noticed an article in THE ETUDE on "Diffidence in Playing before Others." I would say, from observation and experience, that in no other way will diffident pupils so quickly gain confidence to play before others with any satisfaction to themselves or their listeners, as to play often at musicales. I often give pupils' recitals, where only my music students are present, thus leading the way for them to play at musicales without feeling so great a degree of embarrassment. As they become more accustomed to playing before an audience they cease to feel the presence of the people as at first, and, consequently, are better enabled to concentrate their minds on their music. I think it a good way to have the more diffident pupils play at first in four- or six-hand pieces with those that are less diffident. Thus they will gradually gain confidence without their nervousness being quite so apparent.

Many pupils are anxious to play before an audience so that people may see what they can do. By giving them an opportunity, and so furnishing an occasion for the exercise of their powers, they are stimulated to work with greater zeal and energy to prepare themselves, and are inspired to try to play more artistically; for I notice they are much more careful to pay attention to all points of expression if they know that the piece is for public use. To be sure, it makes more work for the teacher, but, through the pupils becoming so much more interested, parents are led to give more thought to music, and as the audiences are made up of parents and musical friends, the parents naturally feel a pride in seeing their children do well before the public.

The teacher by giving musicales, often with programmes of real merit, can do much toward elevating the taste in the community, and an elevated taste means more and better pupils, and those who study longer and become good performers, instead of mere dabblers. People who have never heard much good music, only waltzes, marches, "Sweet Bye-and-Bye," "Annie Laurie," and what they call "a tune with variations," which, perhaps, are well enough in their places, can never like or appreciate the better class of music, except by hearing it often. A lady said, only a short time ago, "That the first few times I heard a programme of classical music, I thought it extremely dry, and kept wishing they would play something with more melody. After a little I began to notice the difference between those pieces and the 'tinkly' ones I had been more accustomed to hear, and finally, learned to prefer classical music." In cities the people have frequent opportunities to hear the highest class of music. Consequently, ear and taste are cultivated to enjoy such: I would heartily urge teachers to do all they can to let the people hear more often the better class of music.

Teachers who are progressive enough to give considerable attention to this subject succeed in getting better pupils, for they win the confidence of the people as being thorough, conscientious teachers. Parents have come to me saying, they had been besieged by other teachers, but they wished their children to take lessons of me, for they had heard my pupils play in public, and knew that only a good teacher could train them to play as they did. I only speak of this as an illustration.

Some of my pupils have been called to play at other entertainments, and at the closing exercises of schools, the same pieces I had spent so much time in training for these musicales. It might be some time after they had played them for me, but they were known as my pupils; thus the people could see how I had trained them. So, for teacher, pupil and patrons, I claim that musicales are of great benefit.

G. A. C.

Deviation from the ideal is deformity. When we learn the ideal, and seek it, we become more noble or artistic. The masters, if thoroughly studied, beget an activity which is delicate and strong. Poetry will warm one's heart, science will enlarge his mind, and contemplation will develop his imagination. Such a student will thrive.—M. L. Quinn.

VALUE OF PUPILS' RECITALS.

THERE is, perhaps, no difficulty more commonly met with by teachers of music than the lack in their pupils of real ambition and a determined purpose to excel in their work. While it is true that there are many exceptions, still, how great a number of those who are taking music lessons to-day are doing so merely because an education is not considered quite complete without a *little* knowledge of music—sufficient at least to enable them to perform a few pieces for the amusement of themselves and friends.

To the zealous and enthusiastic teacher, with a devoted love for his art, this question of arousing in his pupils a desire for something more than a mere "smattering" of music is of the first importance. To impart zeal, to awaken ambition and to stimulate to stronger efforts toward higher attainments, is as important a part of the true teacher's work as the teaching of a correct method of playing or singing. The means employed in accomplishing this desired result may be many. One which will be found most effective in arousing ambition and enthusiasm among pupils, and in giving a fresh impetus to their work, is the giving of pupils' recitals. Even if there is not at first a genuine love of study for its own sake, in being brought out before others their pride is thus appealed to and an incentive given for better work. In these recitals pupils obtain broader ideas of music than their own individual study alone could possibly give them. They become critics as well as performers. They will quickly recognize faults in others which same faults have perhaps often been passed by unheeded in themselves; and in like manner the excellences in another's performance will be marked, and will stimulate to renewed and increased effort.

These recitals should not partake too much of the nature of exhibitions, in which the pupil is obliged to strain every nerve in the attempt to learn some "showy" piece that is far beyond his powers of execution. We have heard pupils struggle through long and difficult pieces (when they were fortunate enough to reach the end without utterly breaking down) which none but an artist could have truly interpreted. This is discouraging to the pupil, and is far from being enjoyable or satisfactory to those who listen. So, first of all, the pupils should only be given such pieces to play as, with a reasonable amount of good, earnest study, they will be able to play well.

Teachers may hold the recitals in their own music rooms, or in the parlors of some patron, inviting the parents and friends whom they wish to attend, and this will be found much pleasanter than giving the recital in a more public place, at least in the beginning, when pupils are naturally somewhat timid, and the very thought of "playing on the stage" would strike terror to the hearts of those who, by these semi-public recitals, would gradually gain the confidence and ability which would enable them to play with ease before a larger audience.

Parents are always pleased to have their children brought forward when they feel that they have ability in any given direction; and to thoroughly awaken the parents' interest in the child's musical studies is to insure an important factor in the achievement of success and in the probability of the child studying longer.

It is always pleasant to have at these recitals either printed or written programmes to distribute among those invited, as they will be found to add much to the general interest. If it can be arranged to have two or three vocal selections, or pieces on the violin or flute, to intersperse among the piano numbers, this will give a pleasing variety to what might otherwise prove to be a little monotonous.

It will be found a very good idea to have, aside from these recitals to which parents and friends are invited, an occasional meeting together of the pupils for a rehearsal, to play merely before themselves and teacher. On these occasions, let the teacher also play some sonata or other classical work, preceded by words of analysis or explanation, which will add to the interest and appreciation of its performance.

In the giving of pupils' recitals the teacher may, in-

stead, be obliged to expend an extra amount of time and labor, but the teacher who is more interested in watching the progress of the time as it advances toward the termination of the lesson hour, than he is in the real progress which his pupil is making, is certainly not the one who succeeds best, either educationally or financially. It is the whole-souled teacher, who strives in every way for the real advancement of his pupils in knowledge and appreciation of our beloved art, whose work will tell, both to the advantage of others as well as of himself.

MAY WOOLEVER.

PUPILS' MUSICALS.

THEIR ADVANTAGES TO THE PUPIL, TO THE COMMUNITY AND TO THE TEACHER.

Although I cannot boast of a long experience in the department of musical work which forms the subject of this article, it has been of sufficient length to convince me of its importance as a factor in musical education and culture. In fact the custom of giving musicals is of comparatively recent date, and is only one of many evidences of the rapid advancement made by the American people during the past few years in the art of music.

In using the term musical I do not refer to the non-descript social gathering to which this title, for want of a better, is frequently applied—an entertainment having no higher aim than the enjoyment of a pleasant evening—but to the musicals, properly so called, planned and directed by the teacher with a definite purpose, viz., the advancement of the pupils under his or her care, and the cultivation of a more refined musical sentiment in the community. Viewed in this light, the musical stands in the same relation to the community in which it exists as does the State or National Music Teachers' Association to our country in general, and teachers who are so conservative as to ignore the necessity for and advantages of such means fail not only to appreciate, but to grasp the valuable opportunities for improvement and usefulness offered by them.

Are musicals an advantage to the pupil, and in what way?

First, I think they are of value in awakening enthusiasm. Time and again the question comes to our minds, "How can we arouse the enthusiasm of pupils?" "Ay, there's the rub!" How often do teachers rack their brains in vain for the solution of this vexing problem? The bright, attentive, industrious pupil is an inspiration to the teacher, but the listless, apathetic one baffles us, tries our very souls.

It is not within the province of this article to discuss the extent to which this lack of interest on the part of the pupil may be the fault of the teacher—or the many possible remedies for the evil.

But experience and observation have taught me that the musical is one great incentive to enthusiasm, supplying often a much needed motive power. To children—and to "children of a larger growth"—there is a certain pleasing fascination in the thought of appearing before their friends in this public manner. It appeals to the pride innate in every human being, and the natural desire to do the very best of which they are capable creates new interest and zeal.

I have found that with some object of this kind before them, pupils will practice with diligence and attention what they would otherwise pass over in a careless, slovenly manner. Some may say that this is too low a motive. I do not advocate the use of such means alone; but, if, in this way, we can stimulate interest, cannot the interest thus awakened be fostered and strengthened by higher means?

If this incentive can be made the thin end of the wedge by which to separate the thick walls of indifference, may there not be hope that through the aperture thus made the great light of musical truth may stream in? Another advantage to pupils is, that by this means natural timidity may be overcome, and they will gradually acquire that ease and self-possession, not self-assurance, without which they cannot sing or play in public with satisfaction to themselves or others. How many good musicians are so hampered by nervousness

and self-consciousness as to be unable to perform in the presence of others that which, but for this, they are capable of doing well? The discipline which the semi-public musical affords is well calculated to overcome this serious difficulty.

What is the effect of such gatherings upon the community? It cannot be otherwise than beneficial. But what I have to say applies rather to the smaller communities—where there is great need of some refining influence—than to the larger towns and cities where centre all the advantages of culture.

In the smaller communities the opportunities for hearing good music are limited, and the music teachers are largely responsible for the status of musical sentiment. They have it in their power, to a great extent, to mould the public taste and lead it to an appreciation of better music.

Is not such a power God-given, and should it not be used conscientiously? Most people like to be amused and entertained, therefore bring them together in this capacity—the teacher, the pupils, parents, friends. Prepare for their entertainment a pleasing programme of good music. Thus linked together by a bond of common interest, you have a strong hold upon their attention, which, by judicious management, you can deepen and confirm.

I do not think it wise to attempt at first to force upon an audience of this kind music entirely beyond their understanding. There is a "happy medium" between worthless trash and the strictly classical style, which I believe can be employed to advantage here. Needed reforms can only be brought about gradually. So in music; we cannot revolutionize public taste in a day.

Would it not be well for teachers everywhere to adopt the plan already pursued by many, of systematizing this work—arranging a definite plan, not only for public musicals, but for a series of musical evenings with their pupils, according as varying circumstances and resources may suggest?

I was indebted to the first President of the New York State Music Teachers' Association for hints which first led me to apply anything like system to this work. Acting upon his suggestions, I formed my pupils, and a few musical friends, into a class, meeting fortnightly at the homes of different members. We took as a basis for our study Mathews' "How to Understand Music," and following that course our evenings naturally took on the form of a Lecture Recital, in a modest way. Occasionally we varied this by introducing musical literature; often interesting matter from THE ETUDE, or a biographical sketch of some celebrated musician.

As an accessory, or outcome, of this class work, I and my pupils gave, during last winter, two musicals, to which we invited our friends. To illustrate the point that such efforts are beneficial, and are appreciated, let me quote, from a local paper, a criticism upon one of these musicals. After mentioning the musicals of the evening, the writer speaks, at some length, of the private work of the class, into which he had inquired, and then says:—

"An immediate result of this method is, the semi-public gathering. To this the parents and friends of the scholars are invited, and if an evening can be spent more profitably and pleasantly, I have yet to learn of it. The indications of interest [and improvement which I have pointed out (incipient they may be) are, undoubtedly, a direct result of the New York State Music Teachers' Association held in Hudson in June, 1889, as particular emphasis was placed upon points along this line at that meeting. And in making a practical application of the theories there advanced, this teacher is fulfilling the object of the Association. All praise to the musical instructors who can look above and beyond the pecuniary advantages of the position, and for very love of the art, seek for themselves, and for those who look to them for instruction, the higher degrees of attainment which it offers."

This leads to a consideration of the advantages resulting to the teacher:—

First, the satisfaction of knowing that we have aided, even so little, in advancing our Art.

Then, too, the true teacher, in seeking to direct the minds of others, will also be led into deeper channels of thought. In aiming to develop the tastes of others, self-development must follow as a natural consequence.

Nor can we ignore the pecuniary benefits that must accrue. The teachers who keep pace with the progress of the times, who investigate and study the best methods, who employ every available means for self-improvement, and to promote the interests of their pupils, must win the confidence of the intelligent public.

As a result, the better class of pupils will be intrusted to their care. Such teachers will not be under the necessity of soliciting patronage.

In this idea of pupil's musicales, I think, exists the germ of possibilities which might be unfolded and elaborated with good results.

ONNA N. MORRISON.

EDITORIAL NOTES.

It is not generally understood what beautiful effects result from combining the piano and reed-organ in ensemble playing. It is not a difficult matter to tune the two instruments together. French and German publishers furnish a great amount of the finest music arranged for these two instruments, also in combination with other instruments, as the piano and organ with the violin, cornet, clarinet, etc. The American people are given too much to the piano. Where there is more than one in the family to learn music, it is desirable that one should learn violin, flute or violoncello. With the piano, violin, and violoncello, it is entirely feasible to play much of the concerted music of the great masters, as they wrote quantities of trios for these three instruments, and these pieces include some of their best compositions. The Boehm flute is becoming a very popular instrument, and it is especially adapted to young ladies; as much so as the violin. Many young women are learning the violoncello, although it is not for them so graceful an instrument. It is a common thing in the towns of Germany, to find families practicing trios and quartettes, as above suggested, thus spending an evening in a profitable and interesting manner. Where there are not members enough in the family, friends will meet together for frequent practice. We call the attention of parents to the fact that nothing makes home more attractive than such music, and it thus becomes a saving grace.

In the following quotation from *The Leader*, where the writer speaks of the success of teachers educated at conservatories, he misses some important facts, which are, that those pupils who have a little mother-wit about them soon see that class lessons are worth but little to them, and so take private or individual lessons of the best conservatory teachers. Another fatal objection is seldom mentioned, and this condemns the entire class system: It is, if at the beginning of the term a class could be evenly graded, they would in a few weeks work away from each other. The talented pupil is held back for the dullard, and the latter is hurried along at too fast a pace for him to do thorough work; and again, no two pupils need exactly the same course; but the class system holds an unbending course for each student within its walls; or, if each pupil of the class has a different set of pieces and individual courses, why not take private lessons of ten to twenty minutes, and so have the teacher under the best of circumstances? Why keep up the farce of class lessons?

"It has come to be quite a question, now, which is the better system of study, the private or the conservatory system? Many educators hold that the class is the more desirable form of instruction, chiefly on account of the advantage gained by seeing the principles involved in the lesson applied to varying minds of an equal degree of development. But another and quite as strong an argument in favor of this form is, that by this means people of moderate income are enabled to receive instruction of the very best teachers; and fifteen minutes with a first-class instructor is better than an hour with an inferior one."

"On the other hand, some very good professional teachers, even some of those who are engaged in the class system, say it does not amount to anything, because so little time can be allotted to any individual that it is scarcely possible to become sufficiently acquainted with individual needs. This may be true to some extent, possibly more so in some departments than in others.

Another objection which has been offered to the conservatory system is, that as the institution is governed by one head, all the teachers are selected according to one man's idea, and it takes a man of phenomenal education to know just what is best in the way of teachers for every department of music. There is, doubtless, some weight due this objection also; but when the whole matter is summed up, and a glance is taken at the really enormous amount of work done by the conservatories, and the great number of domestic and professional musicians at work in the country who have received their sole instruction from the faculties at the conservatories, it seems that, on the whole, the conservatory is accountable for the greater amount of good work."

We are careful to educate our children so that they may enjoy reading, and be improved by the master-pieces of literature. Why not be as desirous to have them able to read and interpret the deeper and more refining thoughts of the classical composers? A strong plea is made for this in the article, "The Influence of School Music on Piano Pupils," by Miss J. E. Crane. We have requested writers to present this subject of Music in the Public Schools, and bespeak the active interest of our readers. Mrs. W. J. Hamlett approaches the subject from another standpoint, and makes a strong plea for the children of the crowded streets of our cities and the neglected lanes of the country.

In the articles on Pupils' Musicales and Recitals, which were written at our request, will be found much of value to the ambitious and progressive teacher. From a personal experience of about twenty-five years, in which many hundreds of such musicales have been given, we wish to add a word of recommendation, yes, to urge all teachers to give their patrons and the public the advantages growing out of these public efforts of their pupils.

Mr. PERRY gives us more of his vigorous thoughts on "What shall We Play?" He makes clear the limitations to which all pupils are subjected. Right here many teachers fail, lamentably fail in their selection of music for the particular needs and possibilities of their pupils. Mr. Perry gives an admirable paragraph on Objective and Subjective Playing. He promises us another article on "What Shall We Play?" considered from the pupils' standpoint, in which he will make many practical suggestions, and name particular pieces for special purposes.

AGAIN we present the views of two of the best writers and teachers on "Music Study Abroad." The well-known conservatism of the German mind, is a factor to be considered. There is no doubt that American teachers of the first class use better, surer, and much quicker methods than the teachers abroad. Our best teachers are not troubled with the complacent feeling of "knowing it all," but are actively alert in seeking out and applying every improvement in methods. Besides the many points brought out by these writers, any careful parent will consider the matter seriously before sending his child abroad, where he can have none of the helps, refinements and restraints of home-life. Talent, genius, and great mental and musical acquisitions are desirable, but all worthless if not coupled with a sterling integrity of character.

An encouraging sign of the times is the growing popularity of Music Festivals. They not only furnish instruction and valuable practice to the members of the chorus, but bring the people into a closer acquaintance with some of the grandest creations of the greatest musicians.

When vocal music in the Public Schools becomes universal such societies will flourish, and Tonic Sol-fa is making this more and more a near possibility.

Those of our readers who are interested in vocal music, will find "The Voice Quarterly," Frank H. Tubbs publisher, 3 East 14th Street, N. Y. City, a good Journal; only fifty cents a year. Mr. Tubbs gives the most of his space to the art of teaching voice culture.

AMERICAN Conservatories of Music for Americans, is an idea that is fast gaining force and strength. From an extended correspondence with these conservatories, we learn of increased faculties and new departments added. Of chief importance in these additions are, the Normal Courses, where pupils are taught the art of teaching

music. This is an important step, and has in it a power to elevate musical art in our country at a faster rate than ever before. Few students of music realize that a thorough knowledge of music is not all that is requisite for making a good teacher. Not only must there be a comprehensive working knowledge of the art, but a complete acquaintance with the processes of its acquirement, and of how to successfully guide a pupil in each and every step of his progress. Hence, the importance of learning the "art of teaching music."

ALL progressive and thinking teachers have little ways of presenting truths to their pupils; ideas, methods of teaching certain things; hobbies that they ride successfully, and methods of procedure that they prize. We ask these teachers to take the time to write these good ideas up for *THE ETUDE*, taking time to write, re-write, and condense them, so that their thoughts are clearly expressed. The desire is to bring out truths, much as the debates of the Musical Associations are so successfully doing. It sometimes comes to pass that the debates bring out truths of more practical worth than those considered in the original essay, and so here we expect many valuable hints of practical help.

The banjo has had its day. Every musician will be glad, for sensitive ears find but little pleasure in the twang of this instrument. There is no doubt but that the study of pianoforte music is too universal, and that our young people neglect, too generally, the violin, violoncello, and flute.

BEHAVING that teachers secure more and better pupils in a musical community, we have this month given a good deal of space to School Music and Pupils' Musicales. In the October issue we intend to present some articles on Musical Clubs, or Musical Societies for Mutual Improvement. But although the "selfish element" may be as strong in us music teachers as it is in other people, yet we have a "better side" to us, and thoroughly believe in the mission of music, and in its power to elevate and make better and happier our people. When we are working to make our own community more musical we are making it more moral, and truly refined, as well.

If, when sending questions to our Question and Answer department, our correspondents will append their full name and address, as well as a fictitious name or initials, we will always answer their questions. If your questions have not been answered, you may see the reason why in the above. We answer through *THE ETUDE* only such questions as will convey general information, and will be of worth to a large number of our readers. We aim to make this department of practical work. We invite our readers to forward such questions as they are interested in, and we will have leading musicians answer them. Please ask your questions on a separate sheet of paper, writing on one side only.

The subscribers asking for information about the American College of Musicians, will find full and complete answers in another column. These questions were referred to one "high in authority," and can be taken as an official manifesto on this subject.

LETTER FROM A PROGRESSIVE TEACHER.

A TEACHER, in ordering some books, says: "I wish to use them in my class musicales. I have organized my class into the 'Amateur Musical Union,' which meets every two weeks. The programme consists of a roll-call, answered by a musical quotation, readings on musical subjects, questions and answers, discussions, solo, four- and six-hand playing; biographical and historical readings, and general readings from musical works. The class is interested, and gain much valuable instruction. Games are sometimes introduced, for the sake of variety."

Each pupil who practices two hours a day and attends all of the musicales for six months, receives a neat silver badge with the monogram of the Society engraved on one side. Pupils work with unusual enthusiasm, and their parents are interested, and together we succeed in doing very much more work than before we organized, and our work is of a better quality. F. E. W.

L'ARPA.

MELODY FOR THE PIANOFORTE, COMPOSED BY JOACHIM RAFF, OP. 17.

LESSON BY CHAS. W. LANDON.

IN measures 1, 3, 5, 7, 9, 11, 13 and 15 the tenor notes are the melody, and therefore must be brought out distinctly, by a pulling touch, with the fingers close to the keys. Listen for these tones, criticizing their quality rather than power; also, that they are closely connected to the measures following; that is, measures 2, 4, 6, 8, 10, 12, 14 and 16, where the Introduction ends. In these evenly numbered measures the chord on the first count of each is to be played with a loosely yielding wrist, and with a bearing down of the arms, meantime closing the fist quickly. This will give a brilliant tone that is not crasy nor hard. The chords on the second and third counts of each of these even numbered measures must be felt down softly, with both hands exactly together. By feeling down the keys is meant, that the fingers, being close to the keys, are to be gently drawn towards the palm; this produces a clear and yet a very soft tone. While playing these two counts the chord on the first count is to be held with the pedal and to be distinctly heard throughout the measure. Observe that the first count of each evenly numbered measure contains the melody for the whole measure, and that the chords on the second and third counts of these measures are an accompaniment, hence the reason for the difference in power and manner of touch; a double difference resulting, one of power and the other of quality of tone.

From measures 17 to 32 is the next part of the piece, or rather the first part or Theme (pronounced táy-may). In the measures with odd numbers, as 17, 19, etc., the first count gives the melody to the R. H., while in the second and third counts the melody is in the L. H., except that the last sixteenth of the R. H. is a melody note. Of course, the melody is to be clearly heard, but it must not be forced in the least. For the right contrast, both in quality and power in these first counts of the R. H. in each measure from 17 to 32, snap the finger that takes the melody; that is, close this finger into the palm of the hand spitefully. In passing it brings the key down with it, thus giving a clear, bell-like tone, while the other tones of the same chord are soft and correctly fulfill their office of an accompaniment. The L. H. in the second and third counts of these measures has the melody, which is to be taken with the thumb, which must be entirely loose and without tension or resistance, making its tones with the help of the loose arm, which will give a full tone without harshness, mellow and flute-like. Mr. Goldbeck has fingered this for the thumb on each three of these keys, but a better usage would be to place the second finger on the second of these three tones, and the thumb on the first and last of the three. If the second finger is used, pull the key down with a heavy pull and non-resisting and loose wrist and arm.

In the second and third counts of each measure from 17 to 32—except measures 23, 24 and 31—the R. H. plays softly with arpeggiated chords. I will say here that the correct name is arpeggio chords, and not "harp." "wavy" or "spreading" chords. Right here is a chance for one of the fine effects that artists produce, but where most amateurs fail. I would suggest that the pupil place the fingers over these keys and, beginning with the thumb, draw each finger gently towards the palm, letting each speak softly, evenly and clearly, and each of even power and an equal distance apart. The whole arm, wrist, hand and each finger to be loose and nerveless. Arpeggiated chords, when the upper note contains the melody, as in measures 18, 20, etc., should Cres., as the tones run upwards, so that the melody may be heard last and the stronger. This is why composers write chords with the wavy lines, but in the above instances, on the second and third counts, these chords contain no melody, therefore each tone is of equal power.

What has been said about the R. H. second and third counts applies equally to the L. H. in measures 18-20, etc., but the first counts of these measures have extended chords, which area great bug-a-boo to many pupils. They bring out the thumb note with a harsh bang and

often omit the lower bass note unconsciously, and all of the notes are played unevenly. To do them rightly, let the hand be in repose, perfectly loose and not with fingers extended in the least. Let the wrist be quite a good deal higher than usual. Now carry the whole hand upwards towards the treble, but make the arm go faster than the fingers, thus bending the wrist inwards the same as if you L. H. was playing the upper part of the keyboard; feel down the desired keys as your fingers move them, and let your thumb slide off of the last or upper key. This gives out each tone, clearly but softly, and your fingers are at no time extended. Note that when you extend the fingers widely your wrist is surety stiffened, and good playing is impossible with a taut or stiff and unyielding wrist.

In measure 24 let the run be clear, yet so light that you hear the chord and its melody tone through to the end of the measure. Make the point of each finger move towards the palm slightly but quickly. This gives the clear flute-like tone without overmuch power, yet somewhat brilliant and bright. By the way, this is the correct way for all rapid, soft and clear runs. In fact, good runs require that the two end joints of the fingers, the nail and middle joints, shall do most of the work and nearly all of the motion.

Measures 19 and 20 are a repetition of 17 and 18, and are to be somewhat louder, because repetitions must be Crescendos unless otherwise marked.

Bear in mind throughout this piece that you are supposed to imitate the harp. The chords of measures 32, 33, etc., the second part of the piece, are written purposely thin, or of few notes, to help in this desired harp quality of tone. The half notes of these measures are a compensation, and are therefore to receive an accent. The runs in these measures are to have the touch and quality of tone described for measure 24.

In measures 40 to 48 notice that the first half of the counts have chords, but that the last half of the counts are octaves only. In the chords put something of a springy resistance in the thumb and the fifth finger, so that these tones, and especially the upper one, shall be fuller and more distinct than its inner notes. But surely keep a loose wrist in doing this. A large hand can close in the thumb and fifth finger towards the palm and make these tones better than by the method of touch first described. The runs of the L. H. are to Cres. in ascending and Dim. in descending, but only moderately so when in an accompaniment. This is a general rule.

From measures 49 to 64 there is a variation on the Theme. Listen for the melody notes, those with a double accent, and bring the touch with the loose thumb touch described above. If you do this rightly, there will be a vocal quality in the tone. When the thumb comes in contact with the key it is to be so non-resisting that it stops and waits for the loose wrist and arm to drag the key down for it, during which it slips off the keyboard towards the palm, quickly, bringing out the tone as it leaves the key. This calls for some life and vivacity of movement in the nail joint of the thumb, but extreme looseness at the joint where it is joined to the wrist or hand. The object is to let the first movement of the key be very slow with an increase of velocity coming in the lowest part of the stroke. This is the secret of a good touch of any kind. Poor touch is caused by the reverse; the key starts at its greatest velocity from the highly raised finger with a sudden and hard stroke, or with a stiff hand, wrist and arm. When these latter are loose enough there is a collapse or giving out, so to speak, that allows the key to start slowly and confine its descent with an increased velocity. Various modifications of the above give all of the qualities of tone known to the pianoforte. Touch and tone quality is all in an artistic blending of looseness or non-resistance and its opposite. But the work and difficulty is all in acquiring the looseness. The Practice Clavier and Technicon are invaluable for the acquirement of the artistic touch. One supplements the other, and neither one can well be neglected by the ambitious student.

The accompaniment chords immediately following the melody note need careful attention. Feel them down rather than strike them. Let each finger give an equal and uniform pressure and draw the fingers off the keys with the bend or motion mostly in their two end joints, the nail and middle joints. By this you gain surety with delicacy, a necessary accomplishment. But surely make every key sound equally strong. You will see that the L. H. needs careful reading to separate those notes that have melody from those that are accompaniment only. The melody notes have two stems. The half notes need more emphasis than the shorter notes. This is a general rule, worth remembering.

From measure 65 to 76 is a modification of the music found from measures 33 to 48. The L. H. runs are to be as before described. The Italian expression mark, "armonioso," means concordant, harmoniously, thus calling for a fine quality of touch. The E-flat of the last R. H. group of measure 67 is a melody note.

In measures 72, 74 and 76 the melody is in the eighth notes, and the first of each two is struck with the chord and not after, as the notation would seem to indicate. The manner of doing this calls for remark. For in-

stance, in measure 72 strike each note of the chord, E-flat, B-flat, C and E flat (reading upwards), with equal force, listening to the effect. Now, then, let the weight of the arm be received by the palm, and the palm the melody note, B-flat, and you will hear it clearly above the rest of the chord. Again, not only letting this finger that plays the melody note receive the weight of the arm, but also snap it inwards towards the palm, and this note will be still more clear. Caution: snarly strikes every one of these chords exactly as they are written. By using force in the fingers that play the other keys of the chord. The L. H. lowest bass notes are to be heard more distinctly than the next few notes. Remember that the beginning, turning and ending notes of all runs are always to receive something of an accent unless otherwise marked, or else a run is but a meaningless noise. By using notes is meant where the direction of the run reverses as at the C of the L. H. in middle of the second group of notes in measure 68.

In measures 73, 75 and 76, snap the finger lightly that plays the upper note of each chord, for the sake of a clear and flute-like tone. In all arpeggiated chords let the notes follow one another evenly and not bumpy or at an irregular distance apart. This is of great importance and almost always a fault of amateur playing; and some artists fall in this also. There is a fine opportunity for the exercise of this beautiful effect in the phrase of measure 32 of this piece. The essentials are loose wrists and hands; arms in easy repose, each finger to slightly move its point or nail joint inwards towards the palm, critically listening for evenness of power and an equidistant or even distribution of the tones of the chord.

The chord of measure 80 is to be full and sonorous, organ-like, but not a bang. To do this, draw the finger on the keys to be played, with the wrists absolutely non-resisting, then let the forearms drop or pull down, dragging the keys with them, the wrists being so loose as to collapse and hang down below the keyboard, with the fingers clinging to the keys, and the other, the fingers, begin to descend snap them inwards into close contact. The tone will roll out like that of a great organ, yet not harsh or over-load; and, singularly, it will be the greatest power of tone that the instrument is capable of; yet do not make it so very loud in this particular instance. In the run that follows let it diminish in the same ratio as the dying away of the chord.

The chords in the last two measures must be very soft and the two hands and the notes of each be exactly simultaneously struck. A very common and bad fault is in allowing one hand, generally the left, to strike ahead of the other. See to it that you are not faulty in this.

From the beginning to measure 32 the Phrases are of two measures each; from 33 to 48, of one measure; yet in pairs of two, a part of the time, you can tell by listening. One measure seems to ask a question, which is answered by the next. This question and answer is very plain in some pieces. From measures 49 to 64 the phrases are of two measures again, but of one measure from measures 65 to 80.

Remember that every phrase has a climax, and that this climax is the note or chord that seems to contain the greatest intensity of meaning of the phrase, and that the phrase is to be Crescendo up to its climax, after which it Diminuendoes to its close. In the first 32 measures of this piece, and from measures 40 to 64, the climax of each phrase is the longer note (which is generally true), and the Diminuendo comes from the natural dying away of the chord tones.

Phrases should be separated by a pause, much as we separate the parts of a sentence with a comma. See the commas in the above sentence. Furthermore, the first note of a phrase should be somewhat accented, regardless of what part of a measure it occupies. The last tone is to be especially soft, and shorter than written, as if half of its length, when a short note, was a rest. But not every emphasis, accent and climax is to be of equal power. They must be graded according to the sentiment of the piece, and the *grained, cultivated refinement, taste, and judgment and feeling* of the performer. Here is one of the marked differences between good and common performers.

Finally, you have often heard it said, and as often read in THE ETUDE, that a piece is only just begun when it can be played through in time and without breaks or pauses, and that when a piece is played to this point, the pupil is ready to begin to learn something from the piece. Now, I ask you how it is possible for a pupil to use the kinds of touch and produce the effects above described until his mind is no further occupied with the difficulties of reading and the mere playing of the notes? If the above directions are carried out, will he not have mind, heart and hands full, even after he has the "piece learned." Therefore, learn the piece before trying whatever may be new to you in the way of touch or effects, and learn the piece and new touch and effects by practicing over and over the mere playing of the four measures. By this "passage work" you will learn it quicker and better. It is the *perfection of playing* that makes this or any other piece charming and beautiful.

CHAS. W. LANDON.

L'ARPA

1

MÉLODIE pour PIANO

mis pour usage de Concert
par R. Goldbeck.

Moderato: $\text{♩} = 80.$

JOACHIM RAFF, Op. 17.

fermo poco forte *poco f*

ben marcato la melodia

poco f

poco rit. *a tempo.*

G. M.A. 3d Y. 207.

Copyright, 1886, by Robert Goldbeck.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The notation is highly technical, featuring complex rhythmic patterns, including triplets, sixteenth notes, and sixteenth rests. Fingerings are indicated by numbers 1-5. The piece includes several measures marked with a wavy line and the word "Red". Other markings include "cresc." (crescendo) and "40". The notation is dense and intricate, typical of a late 19th or early 20th-century piano composition.

G's M.A. 3d Y. 208.

8 *allargando* *a tempo* 3

mf molto marcato il canto

cresc.

rit.

48 49 50 51 52 53 54 55 56 57 58 59 60 61 62

pp armonioso

65 67 68 72 74 76 80

Red *Red* *Red* *Red* *Red* *Red* *Red*

mf *mf* *p* *mf* *p* *mf* *p*

rit. *rall.* *rall.* *a tempo*

** Fine.*

— TO —
Miss Virginia Cecilia Davis.
BOSTON.

5

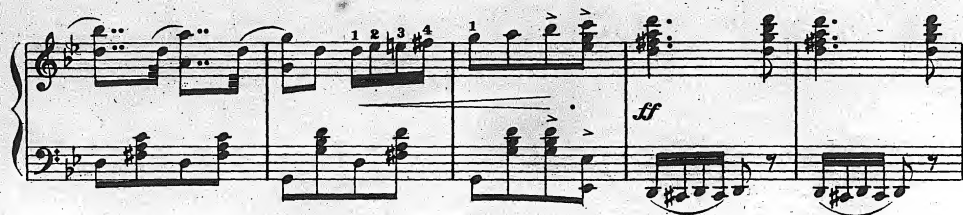
CECILIA GALOP.

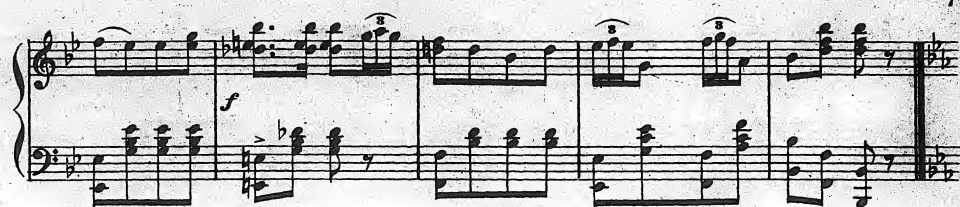
By M. J. MESSER. Op. 39.

The musical score for "Cecilia Galop" is written for piano and right-hand accompaniment. It is in 2/4 time and B-flat major. The score is divided into five systems. The first system begins with a piano (p) dynamic and includes a triplet of eighth notes. The second system features a mezzo-forte (mf) dynamic. The third system includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The fourth system includes a forte (f) dynamic. The fifth system also includes a forte (f) dynamic. The score is marked with various musical notations, including slurs, triplets, and fingerings, indicating a lively and technically demanding piece.

CECILIA GALOP. 7.

Copyright, 1890 by T. PRESSER, Phila, Pa.

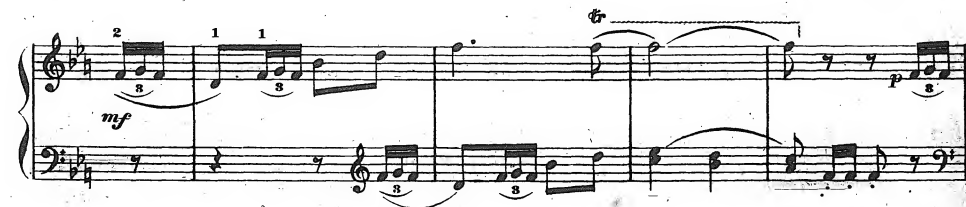
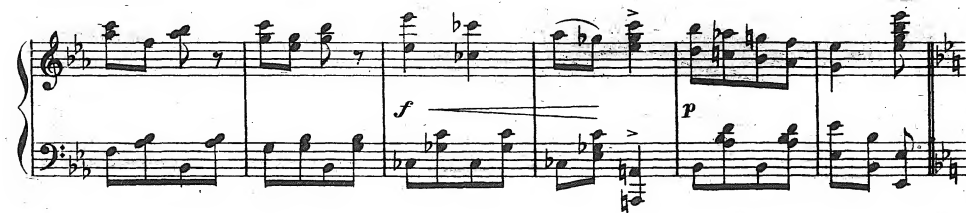


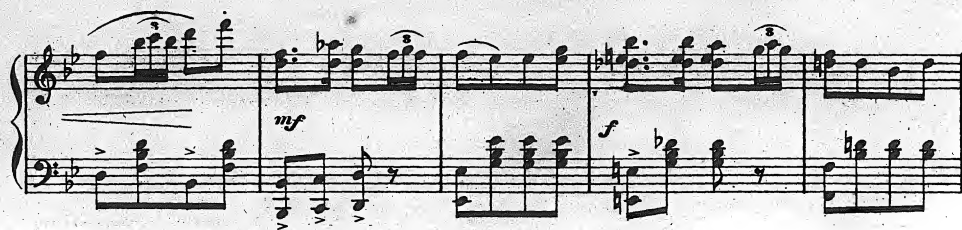
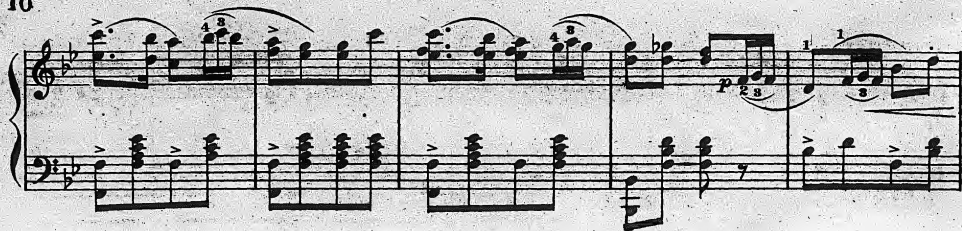


A musical score for a piece titled "OCEILIA GALOP - 7." The score is written for piano and consists of six systems of music. Each system has a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: a forte (*f*) marking in the first system, and a piano (*pp*) marking with the instruction "leggiero." in the sixth system. The score is printed on aged, slightly discolored paper.

f

pp leggiero.





A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with chords and a melody in the right hand. The voice part has a melody with lyrics written below it. The score is divided into measures by vertical bar lines. The piano part includes a 'mf' (mezzo-forte) dynamic marking. The voice part includes a 'p' (piano) dynamic marking. The score is a single system, and the piano part is marked 'piano' at the beginning.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with various ornaments (flats, naturals, and accents) and a final flourish. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat), and the time signature is common time (C).

[illegible]

CODA.

CODA.

ff *accelerando.*

CECILIA GALOP 7.

COME ON GALOP.

FOR PIANO.

GIACOMO BENEDETTI.

Allegro.

The musical score is written for piano in 2/4 time, one sharp (F#) key signature. It consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro.' and the dynamics range from piano (p) to forte (f). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The second system features a 'cresc.' marking. The third system includes a 'p' marking. The fourth system includes a 'p' marking. The fifth system includes a 'cresc.' marking. The score concludes with a final cadence.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece includes various musical elements such as eighth notes, sixteenth notes, and chords. Dynamic markings include *p* (piano), *f* (forte), *cresc.* (crescendo), *poco a poco* (little by little), and *diminuendo* (diminishing). Fingerings are indicated by numbers 1 through 5. The piece concludes with a final chord marked with a fermata.

NOTTURNO.

FROM MIDSUMMERNIGHT'S DREAM.

By MENDELSSOHN.

Andante: $\text{♩} = 84.$ 8

ben sostenuto. (well sustained.)

poco animato.

cresc. *rit.* *ben marcato il canto.*

Handwritten musical score for piano, consisting of five systems of staves. The music is in G major (one sharp) and 3/4 time. It features complex piano techniques including triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-5. The word "Ped." (pedal) is written below the bass staff of each system. The fifth system includes a "cresc." (crescendo) marking. The page number "15" is in the top right corner, and the number "4" is circled in the top right margin.

Handwritten musical score for piano, page 16. The score is in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system has a treble and bass staff with various fingerings and a "Ped" marking. The second system includes the instruction "poco agitato crescendo." and a "Ped" marking. The third system includes "sempre animato e poco forte." and "Ped" markings. The fourth system includes "molto cresc." and "f" (forte) markings. The fifth system includes "rit." (ritardando) and "pp" (pianissimo) markings. The sixth system includes "rit.", "Lento.", and "pp" markings. The score is heavily annotated with handwritten notes, including "Ped" (pedal) and "R" (ritardando), and various fingerings. There are also some circled numbers and a circled "3" at the end of the sixth system.

WORTH REPEATING.

[Under this Department will appear articles that have been in print, but are worthy of a repetition. We will be pleased to receive contributions from our readers, from resources outside of the back numbers of *THE ETUDE*.]

COST OF STUDYING ABROAD.

BECAUSE of the continual interest in the question of going to Germany to study music, we republish the following:—

Blakesley Hall writes an interesting article to the New York Sun concerning the cost of living in Berlin. He says: "The average annual expenses of an American student here, if he lives according to the standard set by his fellows, are about \$900. A very large proportion of the students of both sexes spend considerably less than \$900. Students who wish to economize can hire rooms at from \$5 to \$9 a month, and bring their board in union with their pocket-books. Pianists have more expenses than other musicians, because they generally require larger rooms for their instruments, besides having to pay \$2 to \$7 a month for the hire of a piano."

Mr. Hall advises American students to have a distinct understanding with their landlords with reference to the cost of fire and light, or the monthly bills will leap upward at an extraordinary pace. He says, further, that it is better to live than purchase a piano; for "if you have your own you are at the mercy of the landlady. She rightly conjectures that, rather than damage his piano by constantly moving, the owner will submit to all sorts of extortion and frequent increase in room rent."

He advises Americans who contemplate studying in Berlin to write and secure rooms in advance. The landlords look upon American students as legitimate objects of prey.

The best and cheapest of the institutions in Berlin is the Royal Academy. The pupils pay \$40 a year each, but this may often be considerably diminished by the scholarships for competent students of small means. There is one scholarship of \$300 a year.

Private lessons range from \$1.25 to \$4 a lesson. Mr. Blakesley Hall thinks that, in view of the extortionate practices of the landlords, the brusqueness, roughness and crustiness of the German professors—who are neither suave nor polished—and the absence of all congenial surroundings, "American girls, particularly those of a sensitive nature, will not find their paths strewn with roses."

The necessary expenses of the piano student, independent of the expense of clothing, is summed up as follows:

Board and room,	\$250
Tuition,	50
Piano rent,	60
Concert, operas, etc.,	30
Music and extras,	20
Total,	410

Berlin he considers the most musical city in the world; but there is, outside of music, not much to interest American girls. They all complain continually of the dullness and stolidity of their surroundings, the extreme heat of the Summer, and the lack of gentility and life among the people." Most of these students are no more familiar with the German language than with the Choctaw.

Questions and Answers.

Ques.—1. What course of studies would you advise a pupil to take who can play Chopin's Etudes, Scherzo in B minor, and such pieces as "Norma" and "Oberon" by J. Leybach. Would Liszt's "Etudes" be too severe?

2. We have here a C. L. S. C., and as I am one of the "Soloists," and am desirous of introducing classical music, what pieces would you advise as an introduction to such composers as Schubert, Beethoven, etc. In other words I wish to introduce a better class of music than we have been accustomed to, and, as you understand, it must be done in small doses? C. E. C.

Ans.—1. See April number of *THE ETUDE*, page 68, column, for a list of such pieces, as will be suited to your needs. As to études, some of Chopin's need months of work to give them anything like an artistic finish. On the face of it, this question indicates that your pupil is not thorough enough, does not bring the studies up to a good finish. It is hard to make pupils realize that their most useful practice is on a piece or study after they "have it learned." Never can a smooth finish be given, or an easy and unhesitating style be acquired without this indispensable often and continued practice.

2. Nothing is better to lead people to enjoy the classics than to play the classics to them. I would suggest that, as the C. L. S. C. is an educational society, nothing could be more proper and useful than for you to give from three to five evenings in W. S. B. Mathews' "How to Understand Music," Vol. I. I have done this, and know, from much experience, of its great value; the programmes there given are interesting, and yourself and pupils can study nothing of more value or interest than it will be to work up these musicals. But, as a help to you in giving classical programmes that will be pleasing to the average audience, try the following, in the order named: Schubert's Minuetto in B minor, from Op. 78; Tema of Op. 142, No. 8 and No. 2. Mozart's Sonatas, Peter's Edition: Andante, with the variations I and IV of Sonata No. 12; the Adagio of Sonata II, and the Rondo of No. 17. Of Beethoven's Sonatas: Op. 2, No. 1, first sixteen measures of the Adagio; Op. 14, No. 2, the Andante and variations; Op. 28, Andante in A flat with variations; Op. 10, No. 2, Allegretto and the Presto; Op. 18, Adagio Cantabile; Op. 31, No. 8, the Minuetto in E flat; Op. 27, No. 2, Allegretto; and Op. 14, No. 1, Allegretto; Op. 2, No. 3, Scherzo; Op. 7, Allegro; Op. 81, No. 2, 33 measures of the Allegretto. Schubert, Op. 94, Nos. 2, 8 and 6, and some of the dances of Op. 9. Try a good arrangement of his "Hark the Lark." Also, these from Mozart: Allegro of Sonata No. 3 (Peter's Edition); Assai Allegro of No. 6; Allegro con Spirito and the Andante quasi un Poco Adagio of No. 8; Allegro of No. 10 and Assai of the Fantasia Sonata. Also, the F minor Andante and variations by Haydn.

If you desire some of Schumann, try Nocturne (Nachtstücke), Op. 24, No. 4; Polonaise in D, Op. 2, No. 11. These two can be had in our annotated editions, Nos. 936 and 938, and also his cradle song and Traumeri. Of Mendelssohn, try Rondo Capriccio, and Nos. 4, 9, 16, 28 and 30, of Songs Without Words. Of Chopin, try Valses (Peter's Edition), Op. 70, No. 1 and No. 14; Polonaise Militaire, Op. 40, No. 1; Mazurkas, Op. 6, No. 1; Op. 7, No. 1; Op. 24, No. 3; Op. 38, No. 2; Op. 67, No. 1; Op. 67, No. 3; Op. 68, No. 2; Op. 68, No. 3. Of Chopin's Nocturnes, try Op. 32, No. 1, and Op. 17, No. 2. If a person likes music at all, any of the above pieces will please if they are well played. This list will be found to be of value to teachers, and should be saved for reference. C. W. L.

CONCERT PROGRAMMES.

Mr. Wm. H. Sherwood in his ten Recitals at the Summer Music School, at Chautauqua Assembly, 1890, has played from the following composers: Chopin, 19 pieces; Schumann, 14 pieces; Liszt, 7 pieces; Beethoven, 6 pieces; Wagner, 4 pieces; Schubert, Wm. H. Sherwood, Rubinstein and Mendelssohn, 3 pieces each; Bach, Hindel, Reinberger and Tausig, 2 pieces each; and one each of the following: Wm. Mason, Edgar H. Sherwood, Carl Heymann, Mozart, Tchaikowski, Henselt, Dupont, Haberbier-Guilman, Domenico Scarlatti, Raff, C. M. von Weber, Constantine Sternberg, W. H. Dayas, Grieg, Bargiel, Moszkowski, Wieniawski, and Sgambati.

TESTIMONIALS.

GREENCASTLE, IND., Aug. 1, 1890.

MR. T. PRESSER.

Dear Sir—I am very glad to receive your "School of Four-Hand Playing." I am strongly in favor of this Department, and shall place the work before my Assistants.

JAMES HAMILTON HOWE.

WHITE HALL, ILL., July 30, 1890.

THEO. PRESSER.

Dear Sir—Having carefully examined Mathews' Twenty Lessons to a Beginner, I want to say I am very much pleased with the new ideas set forth, and realize better and more satisfactory results with the pupils I have been teaching in the manner suggested.

L. GERTRUDE CLARSON.

A composition in which the character changes abruptly, as in a potpourri, has no artistic value.—*Weitzmann*.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

Ques. 1. I have one little pupil whose hand will turn over on the little finger side, and I cannot break up the fault. I have drilled her in finger exercises faithfully, but when she is not thinking, over it goes again. Can you suggest a remedy?

2. What do you think of five-finger exercises, such as Czerny's or Schmitt's?

Ans. 1. I cannot offer advice upon this point farther than to say that the two-finger exercise for elastic touch, if persisted in for a length of time, and supplemented with the same exercise in double notes, i. e., in sixths, with the hand being held correctly, will strengthen the little finger to such an extent that the hand will assume a good position habitually. The will and attention of the pupil, however must co-operate. Nothing can be done without the effort on the pupil's part, but as a habit takes some time to form, the teacher will require patience. Moreover, it is quite possible to overdo the attention to purely mechanical points. After a proper amount of time on the manner of holding the hand, completing the touch, etc., the pupil must be allowed to play pieces of a poetic character, not being held to attend primarily to the technic, but thinking mainly and assiduously of the music. Otherwise the playing becomes reduced to a mechanical concept, and takes on that character of small "old-maidishness" so recognizable in what is called "conservatory" playing which is a result of class-work.

2. A very small amount of practice upon five-finger exercises may be useful, and probably is. But only a very small amount. Playing much with the hand in a stationary position upon the key-board and in a "passage touch," as touch must be in finger exercises played rapidly with a quiet hand, tends to establish the habit of playing all the time with a passage quality of touch, and not with melody touch. This is the fault of all the piano pupils formed forty years ago, when five-finger exercises constituted the staple of mechanical training.

AMERICAN COLLEGE OF MUSICIANS.

THE Fifth Annual Examination of the above College took place at New York on June 24th and following days. The increased number of successful candidates, in spite of a gradual rise in the standard, proves that the thorough work required by the College is being better understood by students generally; and they know that, in order to pass, they must be well acquainted, both practically and theoretically, with the subjects for which they enter, in addition to a knowledge of the theory of music, a branch hitherto neglected by instrumentalists and vocalists.

The successful candidates this year are:—For the Fellowship Degree, Richard M. Welton, Dechard, Tenn. Special Theory, Harriette B. Judd, New York; Wm. C. Macfarlane, New York; and Frederick Maxson, Philadelphia, organ.

For the Associate Degree, Harriette B. Judd, New York; B. B. Gillette, Boston; Geo. H. Lomas, Pawtucket, R. I.; Edwin Barnes, Battle Creek, Mich.; organ, Mary E. Wade, Alton, Ill.; Mary J. Hazdwood, Providence, R. I.; and E. V. McIntire, Newark, N. J., piano.

The Annual Meeting was held on June 27th, and the following officers were elected for the ensuing year: President, E. M. Bowdoin, Newark, N. J.; Vice-Presidents, S. B. Whitner, Boston, and Miss Amy Fay, Chicago; Ill. Secretary and Treasurer, Robert Bonner, Providence, R. I.

The Board of Examiners for 1891 consists of Mrs. Fanny Bloomfield Zeisler, Wm. Mason and A. R. Parsons, piano; S. P. Warren, S. B. Whitner, Geo. E. Whitney, organ; S. E. Jacobson, J. H. Beck, Gustav Dannreuther, violin; Mme. Luisa Cappiani, J. H. Wheeler, F. W. Root, voice; W. F. Heath, N. Coe Stewart, Wm. H. Dana, public schools; Dudley Beck, W. W. Gilchrist, Thos. Tappier, Jr., musical theory and composition.

Steps have been taken by which examinations will be held each year, alternating in the East and West, New York and Chicago. This we are sure, will meet the approval of music students generally.

The examination questions for 1890 will shortly be published, and will be sent on application by the secretary, Robert Bonner, 60 Williams street, Providence, R. I., who will also furnish copies of the prospectus and examination papers for former years; and to him all questions for information concerning the College should be addressed.

PUBLISHER'S NOTES.

We would again call attention to "The Sonata Album." It is a valuable set of fine pieces for forming and improving taste. Also, for lessons in reading. Nearly all of the pieces in this book require melodic work by the left hand.

Where the pupil has a member of the family who can play with him or her, or has some child friend who plays, "The School of Four-Hand Playing" will be of particular value. But where the pupil is the only musical one in the house the teacher can take the other part of the piece. These pieces are very easy, and all are pleasing. The book is fast becoming popular with the better class of teachers. Price one dollar.

The highest authorities agree that musical notation is too imperfect to allow the composer to put down his thoughts exactly as he felt them; therefore, the performer must expound, or so play as to explain or interpret the compositions, as well as merely to perform them. Hence, the office of annotated, analyzed and explanatory editions is a necessity, as a help toward their lucid, expressive and correct presentation.

The publisher of *THE ETUDE* will largely extend his list of such pieces, employing the best talent available, and so make them of exceptional value.

Perhaps it is not known by our readers that we have one of the largest and most complete stocks of music in the country. We fill orders for any music or music book published. Besides a large catalogue of our own publications, we keep an immense stock of music from Europe, as well as from the various publishers of this country. Write us for terms, and we can make it for your interest to buy of us.

The "special offers" on some of our forthcoming publications will be soon withdrawn; therefore, if you intend to avail yourself of these low prices, send in your order early.

Extraordinary Offer. \$10.00 WORTH OF VALUABLE NEW WORKS FOR \$3.00.—The publisher, knowing the importance of introducing a new work among active music teachers, offers the following new works at about the cost of printing, paper and binding: "Normal Course of Piano Technique" (\$2.00), by W. B. Wait. "Twenty Lessons to a Beginner" (\$1.50), by W. S. B. Mathews. "Thirty Selected Studies from Stephen Heller" (\$1.50). "Studies in Melody Playing" (\$1.25), by H. C. Macdonald. "Chats with Music Students" (\$1.00), by Thomas Tappan. "First Studies in Phrasing" (\$1.50), by W. S. B. Mathews. "Supplement to Grade I of School of Four-Hand Playing" (75 cts.), by William Drobege.

The publisher retains the privilege of withdrawing this offer at any time.

—Day after day the publishing houses are putting forth to the public books and pamphlets that will aid us in teaching; we read them all, we read the best magazines published in the interests of our special work; we are constantly looking for a magical text-book that will make it "easy for the learner." And after all this we sit down and wring our hands, declaring that the poor results of our teaching must come from poor text-books and poor pupils, dodging thereby the very one reason that is the real cause. Poor teachers are the root of all evil. We lament that there are music students who learn nothing but trash. They learn trash because they know some teacher or other who will instruct them in trash for a certain consideration in the shape of greenbacks. Bad teaching is due only to bad teachers.—THOMAS TAPPER.

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1. Contentment.

2. Wohlfahrt, H. Cradle Song.

"Contentment" is a pretty little melody and as easy as a five-finger exercise. The harmony of the Secondo adds largely to the effectiveness of this piece. A study in phrasing and touch. Both hands play alike. "The Cradle Song" is developed from a Motive or Germ. It is pleasing and a good study in phrasing and expression. Both hands play alike.

[3. Enckhausen, H. Op. 58. No. 20

3. At Evening.

4. Vogel, Moritz. Reaper's Song.

At Evening" is a quiet little melody, very simple and easy, yet pleasing, clear cut phrasing, and therefore a good study for expression. Both hands play alike.

[4. Vogel, Moritz. Reaper's Song. 20

The Reaper's Song. A bright little piece on a Motive of three notes; easy and pretty. A good study for expressive accenting and clear phrasing. Both hands play alike.

[5. Wohlfahrt, H. Op. 87. No. 33. \$ 20

Polka.

6. Grenzobach, E. Song of the \$ 20

Little Maiden.

The Polka, "bright and gay. Easy, and a good study for the independent use of the fingers. Yet quite easy. "Song of the Little Maiden." Is a sweet little piece; in a word, expressive and plaintive. A good study for a discriminating touch as to power and for Legato and Staccato effects.

[7. Enckhausen, H. Op. 58. No. 7. \$ 20

March.

8. Diabelli, A. Op. 149. No. 6. \$ 20

Happy Day.

Both of these pieces are very easy, and the pupil's part within a compass of five notes. In all but four measures of this march, both hands play alike. A good study in phrasing and right accenting.

In the other piece, both hands are alike throughout. The Secondo is but a little more difficult than the first. It is thus good practice for the pupil to learn both the Primo and Secondo. A good study for touch and phrasing. Both pieces have a pleasing melody and rich harmonies.

[9. Berens, H. Op. 62. No. 10. \$ 20

Melody.

10. Berens, H. Op. 62. No. 21. \$ 20

Mazurka.

In both pieces the first part is in minuet, and five notes. The "Melody" is short and pleasing; very easy. Well chosen harmonies. To a student who has practiced Mason's "Touch and Technique," Two Finger exercise, it will be especially interesting, because he will find a practical application for his knowledge in producing fine musical effects.

"The Mazurka" is the harder of the two. It is a good study in time. The Melody is within five notes. The accompaniment will make it easy for the pupil to conquer the time difficulties. The piece is bright and gay and will please young pupils.

[11. Wohlfahrt, H. Laughing \$ 20

Waters.

12. Kleinmichel, R. Op. 43. No. 1. \$ 20

Galloped.

"Laughing Waters" is an Allegretto, bright and joyous. An excellent study in the musical value of slurs. Pleasant if accented and slurred correctly, otherwise quite monotonous. A good study for touch and phrasing. A study in ties and syncopations, short and pleasing when well learned. In both pieces the pupil's part is on five notes and both hands are alike.

999. 13. Tours, Berthold. Little Johnnie. \$ 20

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1000. 14. Diabelli, A. Op. 149. No. 7. \$ 20

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In C major and minor. The rhythm is strongly marked, which will be a help to the pupil in playing the variety of notes to a count contained in this piece. An excellent study in time, and so pleasing as valuable. Reiter grade 2 than 1.

1001. 15. Enke, H. Op. 6. No. 2. Hon- \$ 20

groise

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1002. 16. Erenzebach, A. E. At Play. \$ 20

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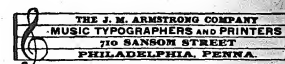
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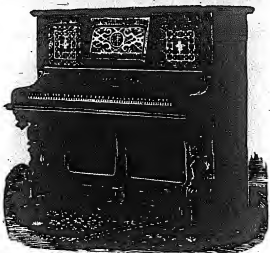
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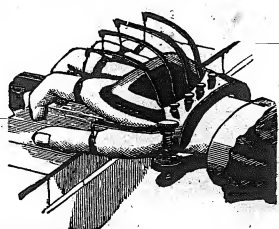
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